

INTERPRETIVE SKILLS III-B

LESSON PLAN: 9

SESSION TITLE: IS LIVING HISTORY OR COSTUMED INTERPRETATION RIGHT FOR MY SITE?

SESSION LENGTH: 3 Hours

PREPARED BY: D. McDermott 1/92

OBJECTIVES: At the end of this session, participants will be able to:

1. Define living history, and costumed interpretation, and explain the advantages and disadvantages of each;
2. Evaluate a park site, and define whether living history or costumed interpretation can be appropriately carried out;
3. Name three things that must be considered when instituting a living history or costumed interpretation program;
4. Write a park specific guideline that will incorporate NPS-6 Guidelines & its amendments (to be written pending law suit).

TRAINING AIDS: Reproduction period clothing, flip chart, markers, transparencies, overhead projector

HANDOUTS: Definitions from NPS-6 of COSTUMED INTERPRETATION and LIVING HISTORY.
 Bibliography of costume books. Costume/accessories suppliers list.
 Interpretive Service Plans. Measurement form. Sign-out sheet. Volunteer Agreement form. Contract.

Content	Method	Time
I. INTRODUCTION-someone wearing period clothing, and in first or third person, demonstrates to the class a scenario. (A video can be substituted)	Dialogue	15 minutes
A. Instructor explains to class the "wonder" of using period clothing at a park site: takes visitor back in time, gives them a vision of the past, makes them part of history. Instructor continues, "But on the other side, if not done properly, the use of costume can be a disaster!"		
B. Have the class list the different uses of interpretation in costumes: living history (1st person) costumed interpretation demonstrations re-enactments theater interpretation	Flip Chart	5 minutes
C. Summarize what will be accomplished: list objectives	Lecture	5 minutes

Content	Method	Time
<p>D. Definition of COSTUMED INTERPRETATION and LIVING HISTORY. Pass out NPS-6 definitions of COSTUMED INTERPRETATION and LIVING HISTORY.</p> <ol style="list-style-type: none"> 1. Review official NPS-6 definitions. 2. Indicate differences between costumed interpretation and living history. 3. Discuss the confusion of terms in the 	<p>Overhead Transparencies</p> <p>Handouts - NPS-6</p> <p>Class Discussion</p>	<p>15 minutes</p>
<p>E. Advantages and Disadvantages</p> <ol style="list-style-type: none"> 1. Discuss advantages and disadvantages of costumed interpretation. <p>Advantages:</p> <p>puts activity into context cohesiveness between site & interpreter helps visitor visualize past adds another dimension to the interpretive program showing is better than telling</p> <p>Disadvantages:</p> <p>confusion between historic period & 20th c. False impression created by lack of:</p> <ul style="list-style-type: none"> skill in crafts demonstrated accurate costuming/accessories accurate tools/supplies interpreter slips into 1st person loss of theme/objective <ol style="list-style-type: none"> 2. Discuss the advantages and disadvantages of living history programs. <p>Advantages:</p> <p>puts activity into context helps visitor visualize the past cohesion between site & interpreter creates understanding of the individual adds another interpretive dimension showing is better than telling</p> <p>Disadvantages:</p> <ul style="list-style-type: none"> interpreter doesn't break character bad dialect inaccurate terminology 20th c. intrusions inaccurate costuming false impressions loss of the theme/objective 	<p>Flip Chart</p> <p>Class Brainstorm</p>	<p>25 minutes</p>

Content	Method	Time
<p>III. You've decided to use living history or costumed interpretation...</p> <p>A major problem in any of the following areas can stop the selection of this interpretive method.</p> <p>A. As with any interpretive program select a relevant theme and develop objectives that would best be illustrated by costumed or living history program.</p> <p>B. Begin research to gather information on appropriate activities for your site that could facilitate a program.</p> <p>C. Next do general research on the clothing/ accessories of the period. Become familiar with the terminology of the period and their definitions. Then if possible investigate for your site specifically. (Handout: bibliography) For your site start with inventories, journals, diaries, newspaper ads, etc.</p> <p>D. Compile a list of needs: clothing, accessories, props, tools, etc. Start by referencing your 20th c. character to help you build this. What do you need to get through your day? Like your watch. Would the character your developing or the social class you are representing need an equivalent? Would they need something else?</p> <p>E. Compile lists of vendors, tailors, seamstresses. <u>Buyer beware!</u> (Handout: Vendor list, Pattern company list) Call other sites for references.</p> <p>F. Draft Interpretive Service Plan/s (Handouts: example of a good ISP & a bad ISP). Unlike other ISP these must incorporate the addendum to NPS-6. Establish requirements by which everyone will be judged but will not discriminate and will reflect a high standard of accuracy.</p> <p>1. Review step-by-step each section of the each sample ISP if these are unfamiliar to class.</p> <p>G. Gather body measurements on all involved staff. (Handout: Measurements form).</p> <p>H. Place orders <u>early!</u></p>	<p>Flip Chart - Note Main Points</p> <p>Handout Bibliography</p> <p>Handout Vendor List</p> <p>Handouts ISPs Optional Exercise in Writing an ISP</p> <p>Overhead & Handout Measurements Form</p>	<p>45 minutes</p>

Content	Method	Time
<p>I. Institute an accessioning procedure for all reproduction clothing, accessories & supplies. (Handout: Costume accession card).</p> <p>J. Institute sign-out & return policies. e.g. must be returned laundered or drycleaned. (Handout)</p> <p>If appropriate:</p> <p>K. Acquire training for crafts/activities.</p> <p>L. Research a character/s for living history.</p> <p>M. Fill-out Character Development Form (Handout)</p> <p>N. Acquire training in dialect via coach or tapes. If you can't do it correctly, you are going to insult someone. Best to choose a character that matches what is already there.</p> <p>O. Practice, practice, practice!</p> <p>P. Evaluate, evaluate, evaluate!</p>	<p>Overhead & Handout Sign-out Sheet</p> <p>Handout Character Development Form</p>	
<p>IV. You've decided to get volunteers & outside groups involved...</p> <p>Whether one person or a group you need to establish a clear understanding on the part of both the park and the volunteer/group.</p> <p>A. Problems when using outsiders:</p> <p>-they want to do things they are not allowed to do e.g. reenactments. (NPS Management Policies, 7:3 - "they generate an atmosphere inconsistent with the memorial qualities of the battlefield and other military sites placed in NPS trust"</p> <p>-safety; they could get hurt, they could hurt someone else</p> <p>-they do things they aren't supposed to do</p>	<p>Class Discussion</p>	<p>15 minutes</p>

Content	Method	Time
<p>B.The Volunteer-in-the-Parks Agreement & the Contract</p> <p>You will have control over the accuracy of your program by the ISPs & Performance Standards of your staff, but how do you control the actions of regular VIPs & those special occasion volunteers or volunteer groups. You will need signed documents in the form of the VIP Agreement & a contract which contains a set of guidelines as established in the ISP incorporating the definitions in NPS-6 & any pertinent addendum. (Handouts, a sample VIP Agreement & Contract)</p> <p>1. Review VIP Agreement.</p> <p>2. Review sample Contract.</p>	<p>Lecture Overhead</p> <p>Handouts VIP Agreement</p> <p>Sample Contract</p>	<p>15 minutes</p>
<p>V.Wrap-up/Summery: Although Living History & Costumed Interpretation encompass certain unique methods & approaches, both programs must adhere to the following eight standards:</p> <p>A.All such presentations must be safe for participants & spectators & must comply with all Service standards for demonstration safety.</p> <p>B.We are interpreting the past, not recreating it, the past cannot be "recreated." Visitors must be informed that these services evoke only a small segment or aspect of the past to help us better understand it.</p> <p>C.The selection of personnel for the presentations must not abridge employee rights or opportunities for job experience in which they have career interest & qualifications. We must be concerned with the accuracy of the information the interpreter presents & how effectively it is presented, not with the individual's race, ethnic background or sex.</p> <p>D.Interpretive personnel involved in presentations are recruited & trained specifically to insure both safety & accuracy in presenting, portraying or demonstrating the skills, attitudes &/or values of the time period, locality or activity being interpreted.</p>	<p>Lecture</p> <p>Handout - This List</p>	<p>15 minutes</p>

Content	Method	Time
<p>E."Facts", examples, & anecdotes are not selected or used out of context to make a particular point or to communicate personal or contemporary social &/or political beliefs.</p> <p>F.The reactions of historic people to past ideas & events are described in the context of the ideas & perceptions of that time. Do not assume or suggest that historic people reacted or felt about certain situations the way that contemporary does unless there is strong evidence to support that fact.</p> <p>G.Period clothing, equipment, speech patterns, etc., are specifically described as the most accurate reproductions obtainable, rather than as "just like they had."</p> <p>H.The individual experiences, events or ideas presented are chosen & expressed to portray the full contributions or "personalities" of the groups, cultures or people whose history is commemorated. (NPS-6, 4:3-4)</p>		

COSTUME BIBLIOGRAPHY

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- _____. The Cut of Men's Clothes 1600-1900. New York: Theatre Arts, 1964.
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COSTUME SOURCES-1991

Amazon Drygoods 2218 E. 11th Street Davenport, IA 52803	800-798-7979	Patterns, books Very, very slow return
Buffalo Enterprises Box 183, 308 W. King Street East Berlin, PA 17316	717-259-9081	18th & 19th century clothing & supplies Slow filling orders
C & D Jarnagin Rt. 3, Box 217 Corinth, MS 38834	601-287-4977	1812 thru CW, male only
Dixie Gun Works Gunpowder Lane Union City, TN 38261	901-885-0700	Guns & gun parts
G. Gedney Godwin The Sutler of Mount Misery Box 100 Valley Forge, PA 19481	215-783-0670	18th & 19th century clothing & supplies Pricey but sole source for many items
Gohn Brothers Box 111, 105 South Main St. Middlebury, IN 40540	219-825-2400	Amish clothing (19th c.)
Hatcrafters 20 N. Springfield Ave. Clifton Heights, PA 19018	215-623-2620	Hats: theatre to museum quality
La Pelleterie P.O. Box 127, Highway 1 Arrow Rock, MO 65320	816-837-3261	18th century, Mountain man, & Patterns. Pricey.
Mannings P.O. Box 687 East Berlin, PA 17316	717-624-2223	Spinning & weaving supplies
Mary Ellen & Co. 29400 Rankert Road North Liberty, IN 46554	219-656-3000	19th century Supplies
New Columbia P.O. Box 524 Charleston, IL 61920	217-348-5927	CW, WW I & WW II Military only Male only
Panther Primitives P.O. Box 32 Normantown, WV 25267	304-462-7718	Mountain man items
Textile Reproductions Kathleen & Edmund Smith Box 48 West Chesterfield, MA 01084	413-296-4437	Fabric, tapes, yarn, thread, needle work supplies and books
Tidys Storehouse RD 1, Box 166A	215-932-4994	18th century clothing, supplies, books & patterns

Cochranville, PA 19330

Jas. Townsend & Son 219-594-5852
 133 N. First Street
 P.O. Box 415
 Pierceton, IN 46562

18th & early 19th century
 clothing, supplies, books
 & patterns. Reasonable
 prices; fills orders quickly

Track of the Wolf 612-424-2500
 Box Y
 Ossed, MN 55369

Guns & gun parts & supplies

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PATTERN COMPANIES-1991

Carolina Stitches in Time
 Box 10933
 Winston-Salem, NC 27108

Folkwear*
 (old address)Box 3798
 San Rafael, CA 94912

Harriet A. Engler
 P.O.Box 1363
 Winchester, VA 22601

Mill Farm's Period Patterns*

Past Patterns(1830-1900) & Brown Paper Copies(1901-1950)
 P.O. Box 7587
 Grand Rapids, MI 49510

Patterns of History
 State Historical Society of Wisconsin
 816 State Street
 Madison, WI 53706

Pegee of Williamsburg (warning: women's pattern are modern adaptations)
 P.O. Box 127
 Williamsburg, VA 23185

Period Impressions
 1320 Dale Drive
 Lexington, KY 40502

The Royal Ontario Museum
 100 Queen's Park
 Toronto, Canada M5S 2C6

J. P. Ryan's Patterns*

*Carried by Tidys Storehouse

INDEPENDENCE NATIONAL HISTORICAL PARK

REPRODUCTION CLOTHING AND ACCESSORIES RECEIPT

The person receiving reproduction clothing, accessories and equipment is responsible for the proper care and use of the items. When items are returned to the costume coordinator they are to be freshly laundered or dry cleaned as appropriate. Reimbursement will be required for any items not returned or damaged by negligence. Reimbursement will also be required for any items returned unlaundered.

I understand the above conditions and am responsible for the items listed below,

signed _____ on _____.

Number	Description	Issued Condition	Date Returned	Returned Condition
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Signature of Costume Coordinator